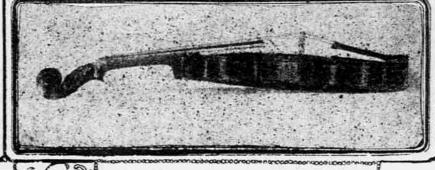


Very old violin of Stainer type. Owned by Mr. Alex Ludwig . The angle at which the picture was taken failed to show the extremely high swell. It can be judged, however, by noticing how close it comes to the finger-board.

Maggini- snowing high swell of early Italian makers Owned by Mr Emile Karst

Copy by Joseph Hel. of France, of "Le Messie"

Stradivarius. Fine type of modern artistry. Owned by



Gand. Pere, of 1843-Stradivarius type Owned by Mr Emile Karst



Boehmen of St. Louis Owned by J. A. Graham.

A GOOD NEW FIDDLE IS WORTH MORE

WRITTEN FOR THE SUNDAY REPUBLIC. Among the inquiries on all conceivable subjects which come to a newspaper none is more frequent than one reading about "I have a violin with the following label

THAN A BAD OLD ONE.

"Faciebat Anno, 1736."
"Taclebat Anno, 1736."
"Taclebat Anno, 1736."
"I understand that Stradivarius violins are worth a great deal of money. Please tall me where I can find a purchaser."
It is always an unpleasant task to spoil an impression of this sort, but with the revival of interest in violins all over the country it is well that both sellers and purchasers should be fumiliar with some of the commonplaces of this interesting cuit. amonplaces of this interesting cuit.

the commonplaces of this interesting cult. To the inquiry above quoted the correct answer ninety-nine times in one hundred is that the fiddle in question is an imitation, and a poor one at that.

Most people seem to believe that it is age which gives value to a violin. This is not at all a fact. A Stradivari is valuable, not because it is old, but because it was made by Stradivari. It must be remembered that when he was alive he was then, as much as now, known to connoisseurs as the greatest of makers. His violins sold higher than others then, as they do now. higher than others then, as they do now. Stradivari was a very great artist-great not only in talent, but in that watchfuiness

DIFFERENCE BETWEEN HIGH STAINER MODEL AND THE FLAT STRAD.

of detail which marks supreme accomplishing. I fact, it was about as bad in tone as it ment. In the selection of wood, in the development of model, in the application of varnish, in the carving of a scroll, in the No amount of use would have ever made it applies but a pear server of weights. varnish, in the carving of a scroil, in the finishing of the sound holes. Stradivari left nothing undone, and above all he was successful in the production of tone quality. He was not only the greatest luthier of his

a tenth as much.
Old fiddles may be so bad as to be almost worthless. Ago adds very little to the worthless and a fitterior instrument. It is very value of an interior instrument. It is very the season of the sea value of an inferior instrument. It is very common to see, especially in the South, where fiddling has been kept up uninterruptedly for 200 years, instruments of undoubted authenticity as far as age is concerned, and which are valued as priceless gems by their owners, and yet are not worth 325 apiece. I have myself seen a great many of these old instruments and I cannot recall one which were I cannot recall one which was of any coniderable value

I remember one incident of the sort which occurred only a few years ago. A lady brought me a fiddle which had been used by a somewhat noted country performer in the South before the war. She expected to obtain a great price for it. As a matter of

SOME SPECIMENS OF TYPICAL VIOLIN MAKING, OLD AND NEW.

front view

French' violin of 1830.

Stradivarius pattern.

Owned by J A. Graham;

anything but a poor source of music. One the other hand, a new fiddle may be excellent. I remember hearing Otto Roehr-born, now second violinist and soloist with the Spiering Quartet, play chamber music on a fiddle "in the white" or unvarnished. While it was not softened by the mellow-ners of age, it possessed a very effective quality of tone and was worth dozens of old instruments such as I have above described. It had not been finished a month when he introduced it at a concert. A violin of comparatively recent years

made by Colton of Brooklyn or Gemunder of New York, is abundantly good enough for anybody to play on and will bring more in the market than half of the old violing in the market than half of the old violins even of fairly reputable make. Mr. Emile Karst of St. Louis has a very fine modern violin. It is a copy of the celebrated "Le Messie." Mr. Karst's very beautiful copy was made by Joseph Hel, a French artist who won prizes at the recent Paris Exposition. "Le Messie" is owned by Mr. Crawford of Edinburgh, and is unquestionably the most beautiful Stradivari in existence. Mr. Hel has copied it with great exactness and has in addition produced a very brilliant quality of tone.

Mr. Karst also has a comparatively mosern violin of 1843, made by Card, Pere, son-in-law and successor of the famous Lupot. This instrument is also made on the general Stradivari pattern. By comparing it with the Maggini of Mr. Karst the flatter development by Stradivari can be seen in comparison with the higher form adopted by the scaller Union makers. This party

Mr. Emile Karst

eral Stradivari pattern. By comparing it with the Maggini of Mr. Karst the flatter development by Stradivari can be seen in comparison with the higher form adopted by the earlier Italian makers. This early high model was pereisted in by the Garman makers, following Stainer, for a great many years, but has now almost been wholly given up in favor of the flat Stradivari form.

I have myself a violin made quite recentive which is much superior to the average is no rule by which it is governed. In a

old violin which people in the country regions overvalue so much. I obtained it through Mr. Alexander Ludwig, of St. Louis in the white. It was varnished with much skill and taste by Mr. Boehmen, also of St. Louis. To show how little a label is worth I may add that I bought for a following the Amati-medal scales.

nss about the same value as the ... and vari. You can buy a good soft-toned vio-lin by one of the Amati family for as little as \$200 and you may have to pay as much as \$2,500 for a Nicolo, the chief of that family. Next in rank to these makers are Ruggeri, Guadagnini, Mohtagnara and some Lupot is without a peer. A good one by him would cost from \$500 to \$1,500. Next to him among the Frenchmen is Pique. A good Pique fiddle is worth from \$400 to \$500. The Villaume varies from \$100 to \$500. Among the English molecus John 500. Among the English makers John Betts, Forster and Perry rank highest. I do not include Panormo and Fendt, who worked in London but were not English-men. A Perry violin made in Dublin in worth from \$100 to \$250. Really good old fiddles can be obtained at from \$20 to \$200.

if the buyer is not particular about names.

There are in America quite a number of genuins German violins, especially from the Tyrol. There are very few Stainers. but several by Kloz. Schmidt, Cito and Hopf. Speaking broadly, it may be said that a great many people would be astonished to find out at how low a price a really fine old Italian, German or French violin can be bought. At the same time they might be equally astonished to learn the tremerdous prices brought by the best specimens of really great makers. Good violins can be bought for much less than they cost forty years ago, but the great ones bring five or six times as much as they brought then. The cause of the dif-ference between the one great artist and the dozen that approach him very closely may be slight, but it is sufficient to make him something recognizably above them. Then the price of his work may be quad-ruple because not quite approachable.

If any of The Republic's subscribers wish to know how to tell a Stradivari, a Guarnerl or a Stainer from Imitations, they
must go to a higher authority. I confess
that I have never yet learned to tell the
real from the many extremely beautiful
imitations which have been made in France and to some extent in other countries. 3 have had in my lifetime but two genuine Stradivaris in my hands. One was that of Senor Sarasate. That great player and accomplished gentleman permitted me to examine his famous Stradivari when he was in this country. The other is the Lyon and Healy Instrument of

Of course, it is comparatively easy to tell the flat Stradivari from the high-swelling Stainer, but one must make a very close study of the fine details of workmanship and tone before he can have any confidence in his judgment as a councisseur. It is easy to tell a poor imitation from an original, but not easy to distinguish a really fine one. The genuine Stradivari is nearly always of a light orange or reldish color. If the label is printed in type which looks naything like modern printing you may be assured that the instrument is an imi-tation and a rather cheap one at best. The real Stradivari label is of very rugged

lettering. There is a certain amount of exaggeration about the wonderful qualities of tone in the Stradivari and other old Italian instruments. To be sure, they do have a mellow ness and liquidity which are hard to find eisawhere, but there is at the same time a lack of the brilliancy and sparkle which seem to be demanded by some forms of

Particularly is this fact exposed by sole players who perform with orchestral so-companiment. The fashion is for Italian companiment. The fashion is for Italian instruments, but I am inclined to think that the effect would be better in nine cases out of ten with a first-rate French violin of the Lupot class. For example, when Kreisler played with the Symphony orchestra here last winter, the enect of all his work was of effeminacy and weakness. His wickly had a lovely tone, but lacked resonance and brilliancy. I do not know his instrument, but was informed by one of his friends that it is a Gigilano.

Like other good things, the taste for the Italian tone can be carried too far. One can understand after hearing a perform-

can understand after hearing a perform-ance like that of Kreisier why Paganini chose the largest and most powerful Guar-nerius ne could find, and put on it strings of extra thickness. I saw the Paganini Guarnerius violin at the Philadelphia Expo-sition when I was a box. Some modern sition when I was a boy. Some modern players would be shocked at the size of the strings carried by that violin. I suppose they were of the same size as that chosen by Paganini himself when he used the in-strument. Paganini was the greatest natu-ral executive genius in violin history and must have known what he was doing.
One can also understand that De Berlot,
who possessed the keenest understanding of
the true violin voice among all players and
composers, used a Maggini of extraordinary size, and like Paganini, strung his strument very heavily. I should like to see among solo players a reaction in the direc-tion of violins of a more assertive and sparkling tone.

SAY STUART ROBSON AND JOHN DREW.

THESE ACTORS DO NOT AGREE WITH MANSFIELD'S PESSIMISTIC VIEWS



JOHN DREW.

WRITTEN FOR THE SUNDAY REPUBLIC. WRITTEN FOR THE SUNDAY REPUBLIC.

In a recent letter relative to the decalence of the stage, Richard Mansfield says

And—given the education, the figure, the dence of the stage, Richard Mansfield says the art of acting bids fair to disappear entirely. This statement has inaugurated a Drew and Stuart Robson do not agree with Mr. Mansfield. They believe that there are many capable players now in the public The communication to which they reply is as follows:

There is little doubt that certain persons will write plays and certain people will perform plays and certain people will go to see plays for some years to come, but the art of acting is diminishing every day, and bids fair to disappear entirely.

The newspapers are largely responsible or this condition.

Granted that the art of acting is not Granted that the art of acting is not easy. A waitress at a summer hotel, estimable person though she be, or a Pullman palace car porter, or a young woman in suburban society cannot and does not, by some miraculous interposition of Providence, prance onto the stage a fully equipped artist. A person to succeed on the stage should be possessed of good eyes, good teeth (minus good different easy of the stage about the stage about the stage about the stage about the stage of the stage good teeth (minus gold filling), a good fig-ure, a good voice (cultivated by compe-tent teachers), and a slight knowledge of the French language (sufficient to Irothe French language (sufficient to pro-bounce properly monsieur, madame, au re-volr, monseigneur.) He should know how to sit down and how to stand up and have the manners of a being accustomed to good society. It is true that, according to the unwritten law of the United States, every citizen is either a lady or a gentleman. We are constantly so reminded. But this does not obtain upon the stage. Upon the stage appearance is everything. One most pos-sess the outward and visible sign. It is a fact that every gentleman should be an honorable man, but on the stage and in re-ciety every honorable man is not necessarisociety. It is true that according to the unwritten law of the United States, every citizen is either a lady or a gentleman. We are constantly so reminded. But this does not obtain upon the stage. Upon the stage appearance is everything. One most possess the cutward and visible sign it is a fact that every gentleman should be an honorable man, but on the stage and honorable man is not necessarily a gentleman. It is manifestly absurd for a person with the manners of a hostler to attempt to play the admirable Oriekton

STUART ROBSON

cultivated voice and the necessary polish of manner—the actor must, in addition, be the painter and the poet. Without imagination there can be no actor. By actor is meant actor, not a puppet. There is no school for actors. He must be willing to learn from the masters. His perseverance, his patience, must be unending. To secure the precise meaning of a line, a word, a glance of the eye, a movement of the hand, he may have to try a hundred times for perfection.

perfection.

Nothing is so harmful as flattery and illconsidered praise. It is, of course, much more agreeable to commend than to criti-cise. It is also more pleasant to be told "You are charming, you are perfection," than to hear that your manners are pro-vincial and your voice expressionless. It is easier to give a story to a newspaper than to acquire an arduous role with patience

perseverance, humility and prayer. Upon the French and German stage ac tors are informed, in very direct and forci-ble language of their faults, and they must either remedy them or depart. They are not permitted to criticise the stage manager, and the newspapers do not encourage incompetency, indolence and cheap adver-tisement at the expense of the artist. That is why there are actors in France and German. Here there is a premium on igno-rance and insubordination, and yet discipline is one of the first requisites of the stage. Every tyro who fails to satisfy can excuse himself by accusing his employer.

RICHARD MANSFIELD.

salaries, does not at the same time contract to teach to any of them the rudiments of an art is which they profess the proficiency for which they are renunerated. He will not insure against some exhibition of im-patience if an actor who receives \$150 a week should not know how to speak or how to move. In his company there are how to move. In his company there are some actors who have been with him for fourteen years, there were some who did not remain for fourteen hours. This actor's admiration and affection for a true artist is without limit. Like another

a true artist is without limit. Like another Diogenes with a lantern, he is ever searching. For the next three and his final years upon the stage, he begs to call the attention of the newspapers to the following well knewn sign, "Do Not Shoot the Gentleman at the Plane; He Is Doing His Best."

RICHARD MANSFIELD.

New York, June 17, 1992.

Stuart Robson differs with Mr. Mansfield, Robson says Shakespeare's editors made the same complaint. American players still in their prime are doing better work than that of the honored idols of the so-called "good old times," he affirms. In defense of pres-ent-day methods Mr. Robson says:

Mr. Mansfield claims that "the art of act-ing is diminishing every day, and bids fair to disappear entirely." It seems hard to reconcile this assertion with the fact that many players are still living in the prime of their powers who are doing better and more natural work than that of the honored more natural work than that of the honored idols of the so-called palmy days of the drama. The Shylock of Irving, the Garrick of Wyndham, the Hamlet of young Sothern, the Cyrano of Mansfield, the Rip of Jefferson, the Tess of Mrs. Fiske, the Viola of Mariewe, the Babble of Maude Adams, the Queen Katherin of Modjeska, the Beatrice of Ellen Terry and the Du Barry of the greatest gentus of the modern states. Mrs. greatest genius of the modern stage, Mrs. Lesile Carter surely the art of acting should not be "diminishing" while these players are at the head of their respective

ompanies.

Mr. Mansfield also claims that the newspapers are largely responsible for the "decadence" of the stage. As it is likely that

the gentlemen of the press can suitably disany special comment on this section of Mr. Mansfield's complaint, but it may not be amiss for me to say that the professors of no other calling have been helped so largely by the press as people of the stage.

Mr. Mansfield himself's a conspicuous illustration of this fact. The leading papers of the country treat plays and players according to their respective merit and position. Actors with a serious purpose are almost invariably served with critical kindness and honest consideration. During a singe experience of more than fifty years I have never known a reputable newspaper to "encourage incompetency, indolence and cheap advertisement at the expense of the

Mr. Mansfield claims perfection for the French and German stage because factors are informed in very lirest and forcible language of their faults, and they must either remedy them or depart." Do not the same conditions obtain in our own companies-even those of minor importance? The actor who is unwilling to learn soon finds his level and achieves nothing, while the earnest and honest aspirant, if he has the true dramatic instinct, is only too any cus to follow the commands of als chief, at I is sure to be rewarded according to the measure of his talents. Striking \*xamples of this fact may be cited in the curs of Lawrence Barrett, Edwin Booth, Charles R. Thorne, Mrs. Carter, Irving, Terry and others. If Mr. Mansfield has found among his actors an element aniagonistic to his teachings his experience is surely an excep-

tion to the rule.

Mr. Mansfield is not original in his discovery that the art of acting is declining. It was made as far back as Shakespeare's time. Heminge and Condell-brother act-ors of the bard and editors of the 1823 Folio-wrote that every glory of the stage had departed with Shakespeare's breath Later on old Pepys took up the strain

Later on old repression and declared that the theater was dead and doubly damned, and that every actor was going the primros: path to the eternal bunfire. The wall was passed on to Macklin and David Garrick and Mrs. Siddons and Edward Kean and Macready and For-rest, and many well meaning old fault-find-ers of the present are drolling the same old

refrain.

The drama's greatness is always in the past. Eighty years ago William Haziltt wrote that the stage of his day was a field barren of great actors and actresses. yet Macready lived and Miss O'Neil and Liston. Hazlett died in 1830. Look at the splendid line of players we have had since his day-Cooper, Cushman, Eliza Logan, the Booths, the Warrens, the Pilcides, the Wal-lacks, the Jeffersons, the Drews and the Sotherns. Hazlitt's assertion points to one fact of interest to present playgoers—that the frequent cry of degeneracy against the theater is not warranted by the chronicles

of the past. In conclusion let me encourage Mr. Mans-field by telling him that he has little reason to despair of the future of the stage. Sir Henry Irving is quoted as saying that "the future of the stage in America will be great, must be great, and greater as the country

Now isn't that a good deal nicer and more Now isn't that a good deal nier and more lifelike than saying that the art of acting is diminishing every day, and bids fair to disappear entirely? STUART RODSON. Water Witch, N. J., June 20, 1902.

John Drew also takes an optimistic view of the matter. He says:

I have been asked to express my opinion upon some of the points raised by Mr. Richard Mansfield. Mr. Mansfield says, for instance, that the art of acting is dying out, and that the newspapers are largely to blame. It is unquestionably of great aid where the attitude of the newspapers toward acting is a dignified one, for then the praise or blame administered is valuable. Of course, the reverse is true where the attitude is trifling or, as is sometimes the case, semicontemptuous.

As to actors being born and not made, I think the divine spark must be born with

however studious and painstaking one may | tone pervading the drama-not a narrow, of this charge if they are so inclined, be, and even though he may reach a certain prejudiced spirit of morality, but a clean neither my husiness nor desire to make the stage one which is attained by the person possessing that subtle something which we call mag-netism-a much-abused term—that some-thing that projects itself across the foot-lights. That, I suppose, is what is meant when one says that an actor is born rather than made.

Appearances, of course, count for much, and though the gentleman of the thirteenth, fifteenth or seventeenth century in many essentials differs from the gentleman of to-day, despite hauteur, periwigs or pourpoints, the essence of gentleness is evidenced in all. We must remember that in our vaunted paimy days, when classic plays were the dramatic pabilium purveyed to the public, it was at times lured away from these to Italian dances and performing dogs. The plays of to-day are of a higher class than ever before and the trend of the stage is constantly upward. There is a higher moral

of the most important moral forces now in existence We shall find in all callings empiries, and

naturally we must find a great number at-taching themselves to our profession where

vaneement seems to have naised for a time, but I cannot think that the art itself is de-cadent in our country. Indeed, I must be always optimistic in my attitude, otherwise I should feel the hundred years of Drews on the stage must count for naught.

JOHN DREW. Denver, Col., June 19, 1902.

## WHO'S WHAT AND WHY, IN AMERICA.

world.

WRITTEN FOR THE SUNDAY REPUBLIC.

IOGRAPHY, like politics, makes
strange hedfellows, and just why
such variegated "Whats" as
Mesors liav Eulzer and Carmack Messrs, Hay, Fulzer and Carmack should be brought into juxtaposi-

reason is forms an interesting topic for consideration, and since it is the mission of a writer to make his readers think, I am going to leave the question open for those who perusa these columns to reflect upon during the summer months. No prizes are offered for the proper solution of this prob-lem, answers to which should be addressed before January 1, 1995, direct to the Dead Letter Office, Washington, D. C. WILBERFORCE JENKINS.

Hay, John.

Statesman, historian, poet, Secretary of State, Boru, Salem, Ind., October 8, 1835, though supposed to have been consigned to Salem, Mass., his subsequent career suggesting an intention on the part of the Fates compatible rather with the atmos-phere of sublimated culture prevailing in Now England than with the breezy and sturdy ether of the Hoosier State.

Received an uncommon school education at Warsaw, Ill., and was graduated at Brown University, Providence, R. I., in 1858. Derived his poetic affatus from Provi-dence, R. I., and wrote many poems which a later age has attributed to Will Carleton and Diwin Markham. Notable among these was "Little Breeches," a parable not whol-ly understood by readers, but now, the y understood by readers, but none the less prophetic of his own subsequent career, when Uncle Sam, under his guidance, has put on longer trousers and led the timid to lament what they wittily term "ex-pan-

Took degrees of A. M. and LL. D. at Brown-Master of Alliteration and Doctor of Lines (poetic)—and was later chosen by the Western Reserve University for the LL D. degree in honor of his triumph as Ambassador to Great Britain—Doctor of London Lugs—"lugs" being an Americanism signifying "style." Is one of the few states-men of modern times who fought in the Civil War. As private secretary of Presi-dent Lincoln his handling of many regi-ments of office-seekers won for him a de-served distinction, and he became in con-sequence Brevet Colonei of "Volunteers," and later Assistant Adjutant General. Served later in various diplomatic caof Lines (poetle)-and was later chosen by

Served later in various diplomatic ca-pacities at Vienna, Paris and Madrid, where he acquired French, Spanish, Austhink the divine spark must be born with 'trian and other diplomatic lenguages with-one in order to achieve success. Otherwise, out forgetting the Hoosier patols which in

ments of American intentions. In 1897 was appointed Ambassador to England, his knowledge of the language and mastery of its accent making his appointment to this post rengularly felicitous.

Became wildly known in England as u tion as they are this week it is difficult to corner stone speaker, his readiness as a say. But there is a reason for Mr. Sulzer. What the mittees for the erection of statues to British a reason for Mr. Sulzer. What the ish authors, hospitals and railway stations. Was prominent contributor to the Century Magazine, his Life of Lincoln, written in collaboration with J. Gn. Nicolay, running

> In 1898 returned to America to become Secretary of State in Cabinet of President McKinley, which office he still holds with both hands and with a grip which is as unrelaxing as his vigilance. Handled Chi-nese imbrogilo of 1899 as if it were a pingpong bat, and surprised the chancelleries of other lands with the ease with which he could see through a millstone with a hole in it, while apparently having both eyes shut and his hands tied behind his

His diplomacy consists of knowing beans when the bag is open and in closing the stable door before the horse is stolen. Runs the State Department with the same candor that would characterize his management of a corner grocery, which so puzzled the astute minds of the older diplomacy that they are constantly nonplused and do not realize whither he is drifting until he has got there.

Recreations, reading Stormonth's Diction ary and drawing Nicaragua treaties. Au-thor of "Old Castle," being a disquisition on soap as she is not used in Spain; "The Hay of Parnassus-Being a Bale of Bai-lads from the Hills of Song," and the "Life of Abraham Lincoln," already mentioned, in 8.267,958 volumes, and a twenty-seven pound appendix.

Address, Stete Department, Washington, D. C., or in care of Whitelaw Reid, Buck-ingham Palace, London, England (ring Ed-

Sulzer, William.

Members of Congress. Sometimes called "Seiziar" because of his effervescence. Known in Washington as "the Siphon of Debate." owing to the fact that his elequence begins to bubble forth at the slightest pressure, and is so highly charged. Was not made in Germany, as has been surmised, but materialized at Elizabeth, N. J., March 18, 1865. The proximity of his birthday to that of St. Patrick is supposed to have had a strong influ

his politics, which are based upon the prin-Jersey and became a citizen of the United States, instead of a merely local issue, with headquarters in New York. Joined the Boy Democrats, and, having at an early age committed Webster's dictionary to memory,

taching themselves to our profession where the monetary possibilities are so great or where returns for effort are so satisfying, where numbers of the incapable are found, perhaps at times it would seem they closs the wheels of progress of art, but they cannot effect the art litself.

I cannot agree that the art of acting is in decadence. There are always in every art certain periods of depression, when advancement seems to have halted for a time, but I cannot think that the art litself is decadent in our country. Indeed, I must be always optimistic in my attitude, otherwise I should feel the hundred years of Drews on the stage must count for naught. and adverbs for purposes of repression in-

The siphonic nature of his remonstrances with turbulent Assemblymen asphyziated them into silence, and earned for him the sobriquet of the "Kid Vesuvius." Some went so far as to call him "Billy Sulphur," and in 1894, as a precautionary mensure, he was exiled from the State and sentenced to was exiled from the State and sentenced to was exiled from the State and sentenced to a term at the National Reformatory at Washington as a member of Congress. Here he became a model for the boy statesmen of his party, and it is stated that it was upon the methods of Suizes rather than upon those of Demosthenes, Cicero or Webster that William J. Bryan founded his great reputation as the Geyser of Oratory. Has served continuously at Washington ever since. It is estimated that in this period the speeches he has made, would reach from New York City to the extreme star of the Great Dipper and back, while his spoken words set in an unbroken line would completely encircle space, with enough left over to bisect the circle at the extremes of its periphery. Is, therefore, naturally a master of circumlo-cution, which, combined with an extraordi-nary facility for the secretion of thought in serially in that periodical for eighteen years, six months and seventeen days, upon which he bases his claim to the long distance blographical championship of the in substance is syllable rather than syllogistie.

Is occasionally mentioned for the govern-orship of New York, but his probable fu-ture lies rather in diplomatic fields, since on the establishment of the Celtic Repub-lic he is likely to be the first Ambassador from the White House at Washington to the Green House at Dublin. Recreation, making history. Address the Box Orstand making history. Address the Boy Orators. Ciub. Washington, D. C.

Kaiser and His Kisses.

Many comments were made because the German Emperor kissed Prince Henry when the latter returned from his recent visit to this country. As a matter of fact, although Emperor William is the greatest kisser of men among the sovereigns of the world, he is also a hearty handshaker and the freest of all monarchs in this particular. Indeed, he and the King of Italy are the only su-preme rulers who shake hands at all with other than brother sovereigns.

The Kaiser reserves his kisses for royalty exclusively. When he visits a monarch or receives a visit from one he salutes him with six kisses—three on each cheek. This some-times before a crowd of thousands of on-lookers, not to mention a regiment or so of

soldiers. But the War Lord will shake hands with almost any one. He has a grip that is famous among his subjects, too, and the favor of his hand grasp is not assiduously sought by those who have had some ex-perience with it. His Majesty has a big. strong hand, with muscles like iron. They have been cultivated by many years of sword exercise. His handshake is one that is not soon forgotten, and when he greets a visitor with a handshake they say as court. "His Majesty has made another last-

ing impression." This grip, it is only fair to say, he reserves for strong men. For the opposite sex he has a hand that is as soft as velves and a courtesy that is elegant.